

# Collector's Yearbook

# GUITAR

## classics

# 8

Transcriptions  
(all bass lines included)

**LED ZEPPELIN**

Heartbreaker

**VAN HALEN**

Push Comes To Shove

**QUEEN**

Killer Queen

**THE BLACK CROWES**

Hard To Handle

**AC/DC**

You Shook Me All Night Long

**JIMI HENDRIX**

Manic Depression

additional solos by Jeff Beck & King's X

*guitar*

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(From the album SHEER HEART ATTACK/Elektra Records)

**Chord Chart**

Cm	B $\flat$ 7/D	E $\flat$ /B $\flat$	B $\flat$ 6	E $\flat$ 7/B $\flat$	A $\flat$	A $\flat$ m	E $\flat$ /G	B $\flat$ sus4	B $\flat$
8fr.	7fr.	6fr.	6fr.	6fr.	4fr.	4fr.	3fr.	6fr.	6fr.
G7	Cm (type 2)	B $\flat$	E $\flat$	D7	Gm	F	Dm	Am	A
8fr.	8fr.	6fr.	6fr.	5fr.	3fr.		5fr.	5fr.	5fr.
Bm	C	B $\flat$ 1	F (type 2)	B $\flat$ /F	Cm (type 2)	B $\flat$ 7	E $\flat$ 5		
7fr.	3fr.				3fr.	7fr.	6fr.		

Moderate Rock  $\text{♩} = 120$   
Triplet feel

Finger snaps

Rhy. Fig. 1

w/Riff A

B $\flat$ 7/D

sim.

Cm

She keeps M $\ddot{o}$ -et et Chan-don in her pret-ty cab-i-net, "Let them eat cake," she says,

B $\flat$ 7/D Cm 3 3 E $\flat$ /B $\flat$  B $\flat$ 6 3 E $\flat$ 7/B $\flat$  A $\flat$  3

just like Ma-rie An-toi-nette... A built-in rem-e-dy for Kru-shchev and Ken-ne-dy, at Ooo,

Lead gtr

Fill 1

sl.

dim.

end Rhy. Fig. 1

G7

sl.

Cm (type 2)

sl.

A $\flat$ m

E $\flat$ /G

B $\flat$  sus4

sl.

B $\flat$

3

an-y-time, an in-vi-ta-tion you can't de-cline... Cav-i-ar and cig-a-rettes, ooo, ooo, ooo, ooo.

end Fill 1

sl.

dim.

**Riff A**

musical notation for Riff A, featuring a treble clef, key signature of one flat, and a 4/4 time signature. The melody consists of a quarter rest, followed by eighth notes G4, A4, and Bb4, and a quarter note G4. The bass line consists of a half note G3 and a half note F3.

*Bb sim.* *Eb* *D7* *Gm* *F* **Chorus** *Bb* *Dm* *Gm* *Dm*

well versed in et - i - quette, ex - tr'or - di - nar - i - ly nice. She's a Kill - er. Queen, gun - pow - der, gel - a - tine, -

*Gm* *A* *Dm* *G* *Am* *Bm* *C* *Bb* *Vocal loco*

dy - a - mite\_ with a la - ser beam, - guar - an - teed\_ to blow your mind. Bah, bah, bah. An - y - time! Ohh! -

*5fr.* *(chord)* *5fr.* *5fr.* *Dm* *G* *3fr.* *(chord)* *3fr.* *3fr.* *(chord)* *Bb*

Rec - om - mend - ed at the price, - in - sa - tia - ble an ap - pe - tite, - wan - na try? -

*F (type 2)* *Bb/F* *Eb/G* *3fr.* *6fr.* *3fr.* *Bb/F* *Eb/G* *1fr.* *F (type 2)* *Bb/F* *Eb/G*

Rec - om - mend - ed at the price, - in - sa - tia - ble an ap - pe - tite, - wan - na try? -

④ 3fr. ② 6fr. ④ 3fr. F Bb/F Eb/G 2nd Verse Rhy. Fig. 1 Cm Bb7/D

To a - void com - pli - ca - tions, she nev - er kept the same ad - dress,

*dim.*

Cm Bb7/D Cm 3 Eb/Bb 3 Bb6 w/Fill 1

in con - ver - sa - tion, she spoke just like a bar - on - ess. Met a man from Chi - na, went

(Background vocal)

Ooo,

*mf*

Full Full 3 3

Eb7/Bb Ab Abm 3 Eb/G

down to Gei - sha Mi - nah, then a - gain in - ci - den - t'ly if you're

kill - er, kill - er, she's a

Bb sus4 Bb G7 Cm (type 2)

that way in - clined. Per - fume came nat - 'ral - ly from Par - is, for

Kill - er Queen. Nat - 'ral - ly.





Cm *sl.* Full Bb7/D P P Cm P P P

Eb/Bb Full Bb13 Eb7/Bb Ab Full Abm Eb/G Bbsus4 Full Bb

Gtr. 2 Gtr. 3

\*Sounds 8va higher than written.

Eb/Bb Bb7 3rd Verse G7 Cm (type 2)

Drop of a hat she's as will - ing as,

Full (hold bend) 1 1/2 dim. f w/Wah-wah ped. 1/2 3 P

1/2 (hold bend) 1/2 (hold bend) 1/2 (hold both bends) Full dim. f 3 P (bend both notes) w/Wah-wah ped. Full

P

G7 Cm (type 2) Bb *sim.* Eb Bb Eb

play - ful as a pus-sy-cat, then mo-men - tar - i - ly out of ac - tion, tem-po-rar - i - ly out of gas, - to  
 Ooo, \_\_\_\_\_ ooo, \_\_\_\_\_ ta, ta, -

D7 Gm F Bb F Bbm F

ab - so - lute - ly drive... she's all out to get you. - She's a  
 drive you wild, \_\_\_\_\_ wild! \_\_\_\_\_

*ff* 3  $\frac{1}{2}$  P.M.  $\frac{1}{2}$

Chorus Bb Dm Gm *sim.* Dm Gm 3 A 3 D

Kill - er \_\_\_\_\_ Queen, - gun-pow - der, gel - a - tine, - dy - na - mite - with a la - ser beam, -

*mf* *sl.* *sl.* *sl.*

G Am Bm C Bb 3 (chord) A 3 A D Dm

© 5fr. (chord) © 5fr. © 5fr.

Vocal loco

guar - an - teed - to blow your mind. - Ooo, - rec - om - mend - ed at the price, - in -  
 Bah, bah, bah, bah. An - y - time! \_\_\_\_\_

\*Lead vocal sounds 5va higher than written.





**BASS LINE FOR**  
**KILLER QUEEN**  
 As Recorded by Queen  
 (From the album SHEER HEART ATTACK/Elektra Records)

Words and Music by Freddie Mercury

Moderate Rock ♩ = 120  
 Triplet feel ♩ = ♩ ♩ ♩  
 Finger snaps

1st Verse  
 Cm

She keeps Mō - et et Chan - don, . . .

B♭7/D Cm Eb/B♭ B♭6 Eb7/B♭ A♭ A♭m Eb/G

B♭sus4 B♭ G7 Cm B♭ Eb D7 Gm F

Chorus B♭ Dm Gm Dm Gm A Dm G Am Bm C

2nd time to Guitar solo

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2 F B $\flat$ /F E $\flat$ /G F B $\flat$ /F E $\flat$ /G 2nd Verse Cm etc.

To a - void com - pli - ca - tions... *dim.*

B $\flat$ 7/D Cm B $\flat$ 7/D Cm E $\flat$ /B $\flat$  B $\flat$ 6

E $\flat$ 7/B $\flat$  A $\flat$  A $\flat$ m E $\flat$ /G B $\flat$ sus4 B $\flat$  G7 Cm

B $\flat$  E $\flat$  D7 To Chorus Guitar solo A Dm A Dm

G Cm G Cm F

B $\flat$ 7/D Cm E $\flat$ /B $\flat$  B $\flat$ 13 E $\flat$ 7/B $\flat$  A $\flat$



A♭m E♭/G B♭sus4 B♭ E♭/B♭ B♭

Drop\_ of a

3rd Verse

G7 Cm G7 Cm B♭ Eb

hat she's as will - ing as ...

B♭ Eb D7 Gm F B♭ F B♭m F

Chorus

B♭ Dm Gm Dm Gm A D G Am Bm C sl. B♭

A Dm G C B♭ F B♭/F Eb/G F B♭/F Eb/G

F B♭/F Eb/G B♭/F Eb5

Play 9 times and fade

# HEARTBREAKER

As Recorded by Led Zeppelin  
(From the album Led Zeppelin II/Atlantic Records)

Words and Music by  
Jimmy Page, Robert Plant,  
John Paul Jones and John Bonham



Moderately slow  $\text{♩} = 100$

Intro Gtr. I 1/2 N.C. Play 3 times

Rhy. 1st Verse

Fig. 1 A5

(Gtr. I)

Hey fel - las, have you heard the news, you know that An - nie's back in town. It

won't take long till some - one can see all the fel - las lay their mon - ey down. Her

style is new but the face (is) the same as it was so long a - go, but

from her eyes a dif - f'rent smile like that of one who knows.

(end Rhy. Fig. 1)

N.C.

Well, it's

2nd Verse  
w/Rhy. Fig. 1  
A5

been ten years or may - be more\_\_ since I first set eyes\_\_ on you.\_\_\_\_\_ The

best years of my life\_\_ go by,\_\_ here I am a - lone\_\_\_\_ and blue.\_\_\_\_

Some peo - ple cry and some\_\_ peo - ple die\_\_ by the wick - ed ways\_\_ of love,\_\_\_\_ but

I just keep\_\_ on roll - in' a - long\_\_ with the grace\_\_ from the Lord. a - bove.\_\_\_\_

Bridge  
N.C.

Peo - ple talk - in' all a - round\_\_ 'bout the way you left me flat.\_\_\_\_



I don't care what the people say, I know where their jive is at. Uh,

one thing I do have on my mind, if you could clarify, please do. (It's) the

way you call me another guy's name when I try to make love to

you, yeah! I try to make love, it

E5

ain't no use. Uh, give it to me, uh. give it!

Very freely  
Guitar solo I  
N.C.

accel.

\*This bend is achieved by pulling the 3rd strg. behind the nut with the right hand; release bend and pull-off simultaneously for next note.

First system of musical notation. Treble and bass staves. Includes fingerings (6, 7), dynamics (P), and articulation (1/2, >).

Second system of musical notation. Treble and bass staves. Includes triplets, slurs, dynamics (P), and articulation (sl, >). Includes a harmonic marking: Harm. (8va).

Third system of musical notation. Treble and bass staves. Includes triplets, slurs, dynamics (P), and articulation (H, P). Includes a marking: P.M.

Fourth system of musical notation. Treble and bass staves. Includes slurs, dynamics (P), and articulation (H, P). Includes markings: poco accel., sl., Full.

Fifth system of musical notation. Treble and bass staves. Includes slurs, dynamics (P), and articulation (H, P). Includes markings: 1/2, 6, 3, rit.

Sixth system of musical notation. Treble and bass staves. Includes slurs, dynamics (P), and articulation (H, P). Includes markings: accel., P.M., rit., Fdbk., sl., Fdbk. pitch: F#.





[illegible]

(end double-time feel)

A7

Gtr. I

D

A5

W -

Full-----

let ring-----

hold bend

Full-----

3rd Verse

A

D

A

work so hard I can't un - wind, get some mon-ey saved, A - buse my love a thou-sand times, how

ev - er hard I try. Heart - break - er, your time has come, can't

take your e - vil ways. Go a - way, Heart - break - er!

N.C.

G5

Heart - break - er, Heart - break - er, Heart!

# BASS LINE FOR HEARTBREAKER

As Recorded by Led Zeppelin  
(From the album Led Zeppelin II/Atlantic Records)

Words and Music by  
Jimmy Page, Robert Plant,  
John Paul Jones and John Bonham

Moderately slow ♩ = 100

Intro

1st Verse

A5

D A

A D A D A

N.C.

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1/2 Full Full

2nd Verse  
A5

1/2 sl. sl. D A sl. sl.

D A sl. sl. D A sl. sl. D

A D A D A

Bridge  
N.C.

1/2 1/2

1/2 1/2 1/2

E5

1/2

E

sl.

sl.

Very freely  
Guitar solo I

13

Double-time feel

2

A5

H

Guitar solo II

A5

sl.

sl.

Play 11 times

A

1/2

1/2

A5 A7 D

3rd Verse  
A D A

D A D

A D A D A D A D

A D A D A N.C.

# PUSH COMES TO SHOVE

As Recorded by Van Halen

(From the album FAIR WARNING/Warner Bros. Records)

Tablature Explanation page 91

Words and Music by  
Edward Van Halen, David Lee Roth,  
Alex Van Halen and Michael Anthony

Moderately ♩ = 96

Intro (Bass & drums) 4

\*Gtr. N.C.(Am) I

\*\* mf mp sl. sl. sl.

(Dm) Fdbk. sl. sl. sl. (Am) Fdbk. sl. sl. sl. (Dm) sl. sl.

\*All gtrs. in standard tuning.  
\*\*Vol. knob swell.

Fdbk. sl. sl. sl. sl. Fdbk. sl. sl. sl. sl. Fdbk. pitch: E Fdbk. pitch: A

(Am) (Dm) (Am)

(Spoken:) Does it seem cold in here to you? Aw, man. What's there to do tonight, anything?

mf mp sl. sl. sl. Fdbk. sl. sl. sl. Fdbk. sl. sl. sl. Fdbk. sl. sl. sl.

Fdbk. pitch: E Fdbk. pitch: A

(Dm) (Am) (Dm)

Gimme another cigarette over here. Is there anything left in that bottle? Yeah. Over here, man.

sl. sl. sl. sl. sl. sl. sl. sl. w/slight fdbk. sl. sl. sl. sl. sl. sl.





Dm Am

And then one night in stunning vic - to - ry,

Rhy. Fig. 2

sl.

Dm 3 Am 3 Em

she de - cides, and you a - gree she's leav - ing. Will you

(end Rhy. Fig. 2)

P.M.-----4

sl. sl. don't pick-

Pre-chorus

Dm Dm/C Bm7b5 Bbmaj7 Dm Dm/C

ev - er be the same? Will you ev - er be the same?

Rhy. Fig. 3

\*Gtr. II

A.H. T

sl.

A.H. T

sl.

\*Clean tone w/flanger and delay.

\*\*Gtr. I

P.M.-----4

P

P

P

\*\*Two gtrs. arr. for one (next 4 bars).

Bm7b5      Bbmaj7      Bb      F/Bb C/Bb      w/Fill 1      Bb      F/Bb C/Bb

(end Rhy. Fig. 3)      Rhy. Fig. 4

Harm. (8va)      Harm.      P.M.-----4      P.M.-----4      P.M. P.M.      P.M.---4      P.M. P.M.

Bb      F/Bb      C/Bb      Bb

That's when

(end Rhy. Fig. 4)  
(Gtr. II out)

\*Fill 1

\*Clean tone w/flanger and delay.

C Em Am C Em

That's when push comes to shove. Could this be the one that got a-way?

sl. P.M.-----4 P H

\*Let harmonic sound. sl. P H

2nd Verse  
w/Rhy. Fig. 1  
Am

I get the mes-sage. Guess I knew it all a - long..Says you're a strang - er here\_ in par - a-dise you fool..

Dm

w/Rhy. Fig. 2  
Am

It seems like for - ty days\_ and for - ty nights\_ since some-one used\_ my first\_ name, \_

Am

Em

Pre-chorus  
w/Rhy. Fig. 3  
Dm

Dm/C

in - clud - ing you. \_\_\_\_\_

Will it ev - er be the same? \_\_\_\_\_

\*Gtr. I

P.M. - - - - 4

\*Two gtrs. arr. for one (next 4 bars).

(end Rhy. Fig. 4A)











# BASS LINE FOR PUSH COMES TO SHOVE

As Recorded by Van Halen  
(From the album FAIR WARNING/Warner Bros. Records)

Words and Music by  
Edward Van Halen, David Lee Roth,  
Alex Van Halen and Michael Anthony

Moderately ♩ = 96

Intro

N.C.(Am)

(Dm)

(Am)

(Dm)

*mf* (w/flanger)

5 5 7 7 8 10 10 13 12 10 8 1 1 5 8 7 5 7 12 14 17 15 17 17 17

(Am)

(Dm)

(Am)

(Dm)

7 7 7 12 14 15 15 7 12 12 13 15 15 5 8 7 5 7 10 12 13 15 15 5 8 7 5 7 10 12 12 10 8 1 1 17 17

*let ring -- 4*

(Am)

(Dm)

(Am)

(Dm)

(Spoken:) Does it seem cold in here to you... *let ring -- 4*

7 7 7 12 14 15 15 7 12 12 13 15 15 5 8 7 5 7 10 12 13 15 15 5 8 7 5 7 10 12 12 10 8 1 1 17 17

(Am)

(Dm)

(Am)

(Dm)

7 7 7 12 14 17 19 7 12 12 13 15 15 5 8 7 5 7 10 12 13 15 15 5 8 7 5 7 10 12 12 10 8 1 1 17 17

Am

Dm

Am

Dm

7 9 10 10 12 14 7 7 7 12 14 16 16 5 7 8 8 8 10 12 13 13 13 5 8 7 5 7 10 12 14 14 16 16

## Am

(Vocal): Some peo- ple live a- part...

Will you

## Dm

ev-er be the same...

That's when

## Am

push      comes to shove...

$$\text{let ring} \dashv \dashv \dashv \dashv \dashv$$

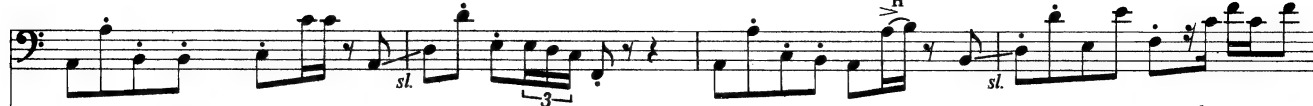
# 2nd Verse

Am

Dm

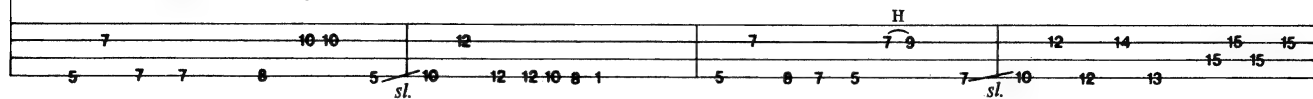
Am

Dm



I get the mes-sage...

let ring ----



Am

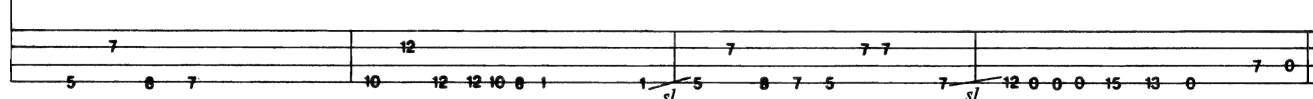
Dm

Am

Em



Will it



# Pre-chorus

Dm

Dm/C

Bm7(b5)

Bbmaj7

Dm

Dm/C

Bm7(b5)

(Bbmaj7)



ev-er be the same...



Bb

F/Bb C/Bb

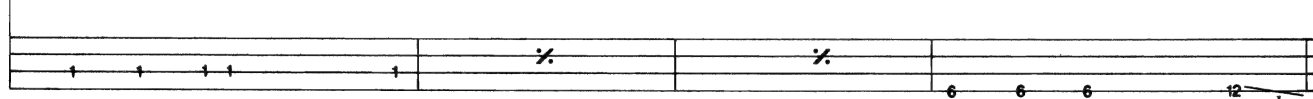
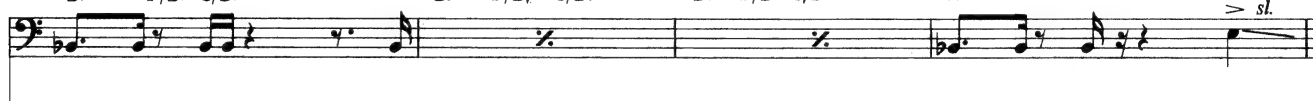
Bb

F/Bb C/Bb

Bb

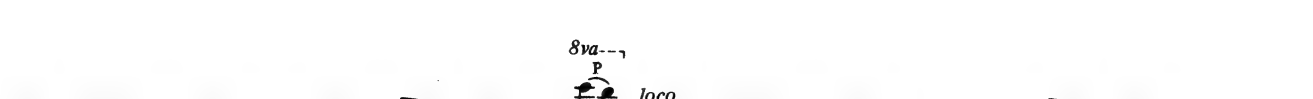
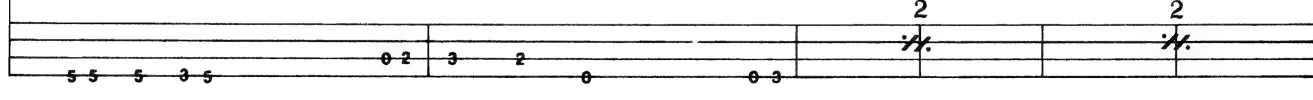
F/Bb C/Bb

Bb



# Guitar solo

N.C.



B $\flat$  F/B $\flat$  C/B $\flat$

B $\flat$  F/B $\flat$  C/B $\flat$  B $\flat$  F/B $\flat$  C/B $\flat$  B $\flat$

Now I'm a -

Outro  
Bm

head of the game...

Dm F $\sharp$ m 8va Bm D F $\sharp$ m

loco

Begin fade  
Bm

D F $\sharp$ m Bm D F $\sharp$ m

Fade out

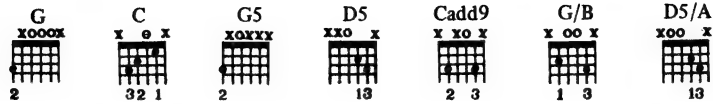


# YOU SHOOK ME ALL NIGHT LONG

As Recorded by AC/DC  
(From the album BACK IN BLACK/Atlantic Records)

Tablature Explanation page 91

Words and Music by A. Young,  
M. Young and B. Johnson



**Moderate Rock** ♩ = 126

**Intro**

**Gtr. I** **G5** **D5**

*mf*

**Gtr. II**

*mf*

Tablature for Gtr. I and Gtr. II. Gtr. I features a melodic line with a 1/4 note pickup and a slide. Gtr. II features a rhythmic pattern of eighth notes and a slide.

**G5** **D** **D5**

**Hi-hat** **Snare drum**

Tablature for the main body of the song. It includes guitar parts for G5, D, and D5 chords, and drum parts for Hi-hat and Snare drum. The guitar parts feature a melodic line with a 1/4 note pickup and a slide, and a rhythmic pattern of eighth notes.

Slightly faster ( $\text{♩} = 130$ )  
Rhythm Fig. 1 (Gtr. I)

G C G5 C G5 D5

Vocal: (enter 2nd time) 1. She was a

Verse

Repeat Rhy. Fig. 1 (doubled by Gtr. II 2nd time)

G C G5 C G5 D5 G D5 G D5

fast ma - chine, she kept her mo - tor clean, she was the best damn wom - an that I've ev - er seen. She had the  
dou - ble time on the se - duc - tion line. She was one of a kind, she's just, uh, mine all mine. Want - ed

G C G5 C G5 D5 G D5 G D5

sight - less eyes, tell - in' me no lies, (uh) knock - in' me out with those A - mer - i - can thighs. Tak - in'  
no ap - plause, just an - oth - er course, made a meal out of me, and come back for more. Had to

G C G5 C G5 D5 G D5 G D5

more than (her) share had me fight - in' for air, she told me to come, but I was al - read - y there. 'Cause the  
cool me down to take an - oth - er round, now I'm back in the ring to take an - oth - er swing. Got the

Gtr. II

G C G5 C G5 D5

Ⓢopen (Bass plays D pedal till chorus)  
A G D5 G5 D5

walls start shak - in', the earth was quak - in', my mind was ach - in', and we were mak - in' it. And }  
walls was shak - in', the earth was quak - in', my mind was ach - in', and we were mak - in' it. And }

Chorus (Both gtrs. play fig. below except where notated)

G5 Cadd9 Rhy. Fig. 2A G/B D5 D5/A Cadd9 G/B (see below) (see below)

you shook me all night long. Yeah, you

Rhy. Fig. 2

(Let ring)

G5 Cadd9 G/B D5 D5/A (see below) Cadd9 G/B

shook me all night long. 2nd time only: You 2. Get - tin'

2. (see below) (Cadd9) G/B Repeat Rhy. Fig. 2A G5 Cadd9 G/B D5 D5/A Cadd9

knock me out, I said, you shook me all night long,

(Cadd9) G/B G5 Cadd9 G/B (Both gtrs. play fig. below) D5 G

you had me shak - in' and you shook me all night long!

(G)

D

(G) D

Yeah, you shook \_ me, and you took \_ me!\_

G5

## Cadd9

**G/B**

D5

## Cadd9

**G/B**

G5

The musical score for 'The Girl on the Train' is presented in two systems. The top system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as 'Full' and '1/4'. A wavy line indicates a tremolo effect. The bottom system shows the bass line, which includes fingerings (e.g., 5, 3, 6, 5, 3, 5) and a 'P.M.' (Pedal Marking) section. The score is divided into measures by vertical bar lines, and the overall structure is organized into measures and phrases.

Rhy. Gtr. (doubled by 2nd gtr.)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line in G major (one sharp) and a piano accompaniment line. The melody is written in a treble clef and features a mix of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment is written in a bass clef and uses a simple harmonic pattern of eighth notes. The second system continues the melody and accompaniment, maintaining the same musical style and key signature. The score is clearly laid out with standard musical notation, including clefs, key signatures, and various note values.

The musical score for "The Wind" by The Beatles is presented in two systems. The top system shows the guitar part in treble clef, and the bottom system shows the bass part in bass clef. The guitar part includes various techniques such as slurs, slurs, and slurs, and is marked with "1/4" and "sl.". The bass part includes techniques like "sl.", "1/4", and "sl.". Chord markings above the guitar staff include "Cadd9", "G/B", "D", "Cadd9", "G/B", and "Full". The bass staff includes markings like "(semi-harm.)", "1/4", "sl.", "Full", "(pinch) A.H.", "Full", "Full", and "Full". The score is for a 12-string guitar and a 6-string bass.

sounding  
pitch: B

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The second system consists of two staves. The top staff continues the melody from the first system, starting with a quarter note A3, a quarter note G3, and a quarter note F#3. The bottom staff provides a harmonic accompaniment using a simplified notation system with numbers 0, 2, 3, and 4, and circles containing numbers 1, 2, 3, and 4. The accompaniment begins with a whole note chord (0, 2, 3, 4) and continues with various rhythmic patterns and chords throughout the piece.

Repeat Rhy. Fig. 2 + 2A

G5 Cadd9 G/B D5 D5/A Cadd9 G/B 8va----- Full

(wide vib.)

Full P Full Full Full sl. Full

(10) (10) 16 15 10 17 (17) 15 17 15 17 10 17 10 17 15 17 15 (15) 15

G5 Cadd9 G/B D5 D5/A Cadd9 8va-----

1/2 1/2 P Full 1/2 sl. sl. sl.

(10) 10 17 (17) 15 17 15 10 (10) 15 10 17 15 10 (19) 19 21

Chorus  
Repeat Rhy. Fig. 2 + 2A

(Cadd9) G/B G5 Cadd9 G/B D5 D5/A Cadd9

You real - ly took me, and you shook me all night long!

8va----- Full

Full

20 21 20 20 22 20

(Cadd9) G/B 3 G5 Cadd9 G/B D5 D5/A Cadd9

Ah, you shook me all night long!

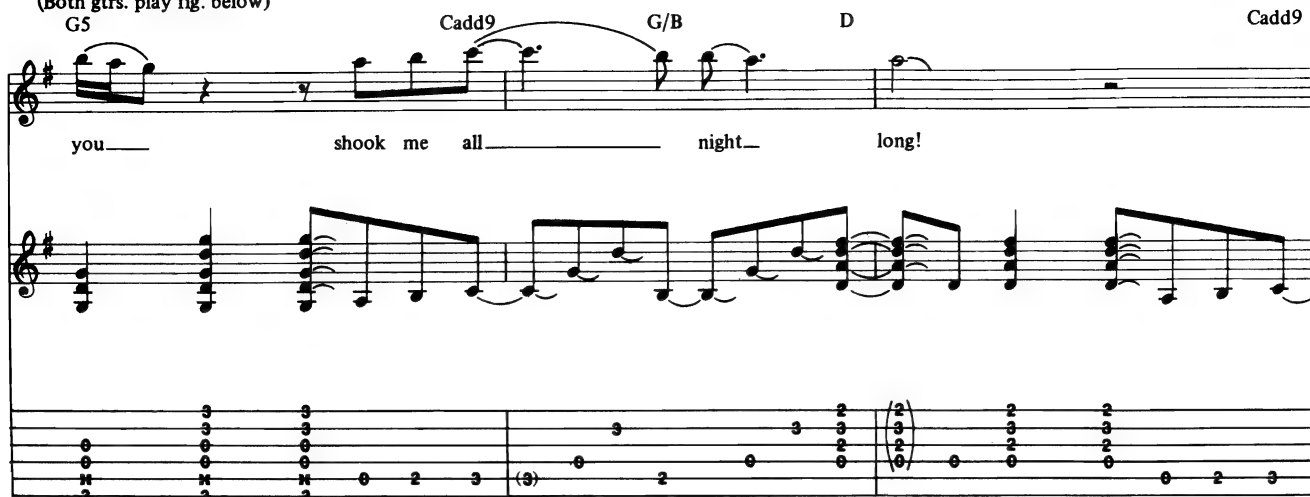
(Cadd9) G/B Rhy. Fig. 2 + 2A G5 Cadd9 G/B D5 D5/A Cadd9 G/B

Yeah, yeah, you shook me all night long! You real - ly got me, and

(Both gtrs. play fig. below)

G5 Cadd9 G/B D Cadd9

you \_\_\_\_\_ shook me all \_\_\_\_\_ night \_\_\_\_\_ long!



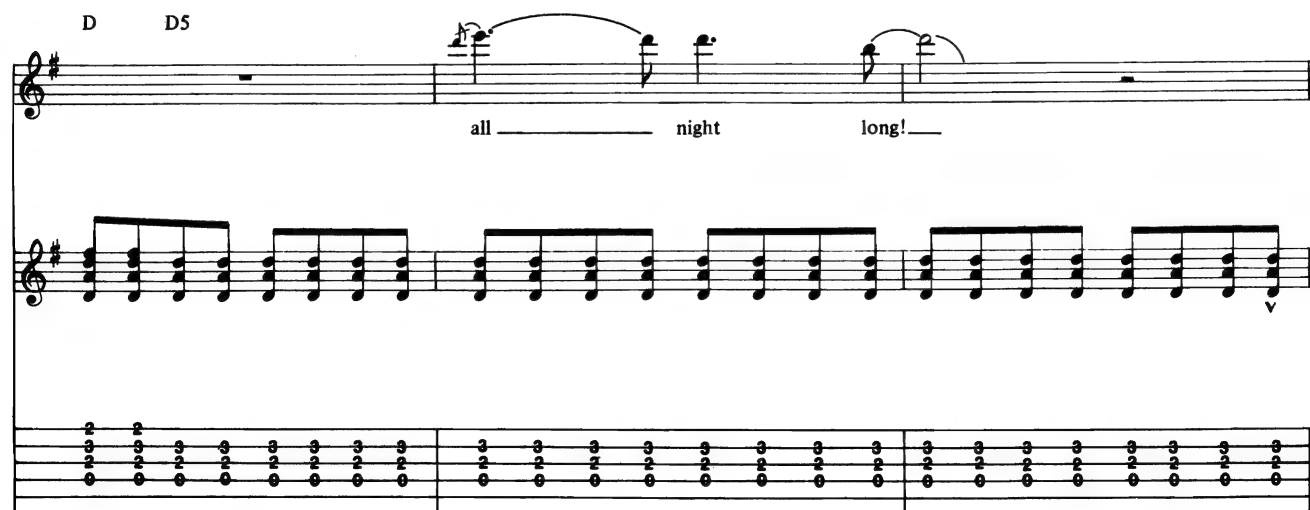
(Cadd9) G/B D G/B Cadd9 G/B D

Yeah, you shook \_\_\_\_\_ me, \_\_\_\_\_ yeah, you shook me,



D D5

all \_\_\_\_\_ night \_\_\_\_\_ long! \_\_\_\_\_





# BASS LINE FOR YOU SHOOK ME ALL NIGHT LONG

As Recorded by AC/DC  
(From the album BACK IN BLACK/Atlantic Records)

Words and Music by A. Young,  
M. Young and B. Johnson

**Intro** Moderate Rock  $\text{♩} = 126$  16 **1st Verse** Slightly faster  $\text{♩} = 130$  13

**Intro** C G5 C G5 D5 G

Vocal: ..(the) earth was quak - in', my mind\_ was ach - in'...

**Chorus** (G) D5 G5 D5 G5 Cadd9 G/B D5

...you shook me all night long.

(D5) D5/A Cadd9 G/B G5 Cadd9

sim.

(Cadd9) G/B D5 D5/A Cadd9 G/B

2. Get - tin'

**2nd Verse** G C G5 C G5 D5 G D5 G D5

dou - ble time\_ on the se - duc - tion line,...

G C G5 C G5 D5 G D5 G D5

G C G5 C G5 D5 G D5 G D5

G C G5 C G5 D5 G D5 G5 D5

Chorus G5 Cadd9 G/B D5 D5/A Cadd9

...you shook me all night long.

(Cadd9) G/B G5 Cadd9 G/B D5 D5/A Cadd9

*sim.*

(Cadd9) G/B G5 Cadd9 G/B D5 D5/A Cadd9



(D5) D5/A Cadd9 G/B G5 Cadd9 G/B D5

*sim.*

(D5) D5/A Cadd9 G/B G5 Cadd9 G/B D5

(D5) D5/A Cadd9 G/B G5 Cadd9 G/B D

(D) Cadd9 G/B D G/B Cadd9 G/B D

J D5 A

# HARD TO HANDLE

As Recorded by The Black Crowes  
(From the album SHAKE YOUR MONEY MAKER/Def American Records)

Words and Music by Otis Redding,  
Alvertis Isbell and Allen Jones

Tablature Explanation page 91



Moderate Rock ♩ = 102

N.C.

\*Gtr. I

Intro

(Drums)

\*In open G tuning: ⑥ = D ⑤ = G ④ = D ③ = G ② = B ① = D

1st Verse

B

Bsus4

B

Bsus4

\*Gtr. II

Ba - by, here I am, I'm a man on the scene.

Rhy. Fig. 1 (Gtr. I)

\*Standard tuning

B

Bsus4

B

Bsus4

I can give you what you want, but you got to come home with me.

sl.

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B Bsus4 B Bsus4

I've got\_ some good\_ old lov - in' and I got some more in store. Uh,

P.M. *sl.*

B Bsus4 B *sl.*

when I get\_ through throw - in' it on\_ ya, you got\_ to come back for more. (end Rhy. Fig. 1)

P.M. *P*

Chorus  
F#5

Boys have things that come\_ by the doz - en. That ain't noth - in' but drug - store lov - in'.

*sl.*

B

Pret - ty lit - tle thing, let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han - dle now, yes, a - round.

w/Riff A  
D E A E B

2nd Verse  
B

Ac - tion speaks loud - er than words\_ and I'm a

*sl.* *sl.*

Bsus4 B

man\_ o' great ex - pe - r'ence. I know you got an - oth - er man, but I can

*sl.* *sl.*

B Bsus4 B Bsus4

love you bet - ter than him\_ Take\_ my hand,\_ don't\_ be a - fraid\_ I'm gon - na

*sl.* *sl.*

Riff A (Gtr. II)

D E A E B

*sl.* *sl.*

(w/slide)



B Bsus4 B Bsus4

prove ev'-ry word I say.\_ I'm ad-ver-tis-in' love\_ for free, so you can

B Chorus F#5

place your ad with me. Boys that come a-long, a dime\_ by the doz-en.

That ain't noth-in' but ten cent lov-in'.

*sl.*

B

Pret-ty lit-tle thing let me light your can-dle 'cause, uh, ma-ma, I'm sure hard to han-dle now, yes, a-round.

w/Riff B

A E B A E B A B

Yeah. Hard to han-dle now.

A E B A E B A5

Oh, ba-by.

3rd Verse  
w/Rhy. Fig. 1

Ba-by, here I am, the man on your scene.  
I can give you what you want but you got to come, uh, home with me.  
I've a got some good old lov-in' and I got some more in store.  
When I get through throw-in' it on you, you got-ta come a-run-nin' back for more...

Riff B (Gtr. II)

A E B A E B A E B A E B

(w/slide)



**B**[illegible]

**A.H. pitches: D B**

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, with various musical notations including eighth notes, quarter notes, and slurs. Above the staff, there are several labels: 'B' (for a whole note), 'Bsus4' (for a suspended fourth chord), and 'Full' (for a full chord). The melody is marked with 'A.H. (3va)' (Alto Horn, 3rd octave) and 'P' (Piano). The second system features a bass clef and a key signature of one sharp (F#). The melody is written on a single staff, with various musical notations including eighth notes, quarter notes, and slurs. Above the staff, there are several labels: 'B' (for a whole note), 'Bsus4' (for a suspended fourth chord), and 'Full' (for a full chord). The melody is marked with 'A.H.' (Alto Horn) and 'P' (Piano). The score includes various musical notations such as slurs, ties, and dynamic markings.

*sl.*

## F#5

Boys that run a - long, a dime\_ by the doz - en. That ain't noth - in' but ten cent lov - in'.

The image shows a musical score for a song. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a 'B' time signature and contains a melody with eighth and sixteenth notes. Below the vocal line is the lyrics: "Pret - ty lit - tle babe, let me light your can - dle 'cause, uh, ma - ma, I'm sure hard to han - dle now, yes, a - round." The bottom of the image shows the beginning of a piano accompaniment section, consisting of two staves in treble and bass clefs, both with a key signature of three sharps. The first few notes of the piano part are visible on the treble staff.

B Bsus4 B Bsus4 B

lov - in' - I got to have it. Oh, - yeah. -

8va-----

Full 1/2 P loco sl.

H H H P

14 15 14 15 14 15 15 14 12 17 17 16 (16) 14 15 14 12 14 11 15 14 12 14 14 (14) (0)

sl.

w/Riff C (3½ times) & Riff D (1st 3 bars only)

A E B A E B A E B

Yeah... So hard\_ to han-dle now... Yeah...

1/2 1/4 P H sl. 1/2 1/4 Full 1/2 1/4

1/2 1/4 P H 1/2 1/4 Full 1/2 1/4

9 9 7 9 7 9 9 7 9 10 9 7 9 9 7 9 9

(9) 3 (9) 0 0 0 9 7 9 7 9

sl.

w/Rhy. Fills 1 & 2

A E B Free time

Mm, - mm. -

1/2 1/4 P Full sl. reverse rake

1/2 1/4 P Full sl.

9 9 (9) 7 9 7 (9) 10 (10) (10) (10) (10)

P

Rhy. Fill 1 (Gtr. I)

A E B Free time

2 2 2 2 9 9 9 9 4 4 4 4 (4) (4)

Rhy. Fill 2 (Gtr. II)

A E B Free time

(w/slide)

14 14 14 21 21 21 16 16 16 (16) (16)

# BASS LINE FOR HARD TO HANDLE

As Recorded by The Black Crowes  
(From the album SHAKE YOUR MONEY MAKER/Def American Records)

Words and Music by Otis Redding,  
Alvertis Isbell and Allen Jones

Intro Moderate Rock ♩ = 102

N.C.

*mf*

1st, 2nd, 3rd Verses

B

(Vocal:) 1.3. Ba - by, here I am...  
2. Ac - tion speaks loud - er than words...

Chorus

F#5

Boys have things that come by the doz-en...

B

Pret-ty lit-tle thing...

1. D E A E B

2. A E B A E B A E B A E B

2nd time to Coda I;  
3rd time to Coda II

D.S. (take 2nd ending) al Coda I

Coda I

A E B

Guitar solo

B

Play 7 times

D.S. (take 2nd ending) al Coda II

Coda II

A E B

Outro

B

Play 8 times

A E B

Play 3 times

A E B

Free time

dim.



# MANIC DEPRESSION

As Recorded by The Jimi Hendrix Experience  
(From the album ARE YOU EXPERIENCED/Reprise Records)

Words and Music by Jimi Hendrix

Moderate Rock ♩ = 152

Triplet Feel (♩ =  $\frac{1}{3}$  ♩)

Intro N.C.

(A7)

1st Verse  
N.C. (A)

(G)

(A7)

(A)

(G)

(A7)

(E) (G) (D) (C)

Feel - in', sweet feel - in' drops from my fin - gers,

The first system of music features a vocal melody on a treble clef staff with lyrics "Feel - in', sweet feel - in' drops from my fin - gers,". Above the staff are four chord symbols: (E), (G), (D), and (C). The guitar melody is on a second treble clef staff, and the guitar bass line is on a third staff. The bass line includes fret numbers (0, 7, 9) and slurs. Performance markings include *sl.* (slide), *p* (piano), and *sl.* (slide).

(G) (A) (G)

fin - gers. ——— Man - ic De - pres-sion is a catch - in' my

The second system continues the vocal melody with lyrics "fin - gers. ——— Man - ic De - pres-sion is a catch - in' my". Chord symbols (G), (A), and (G) are placed above the staff. The guitar parts continue with various fret numbers and slurs. Performance markings include *sl.* (slide).

(A7)

soul. ——— Yeah. ———

let ring

The third system features the vocal melody with lyrics "soul. ——— Yeah. ———". The chord symbol (A7) is above the staff. The guitar parts include fret numbers and slurs. A performance marking *let ring* is present below the guitar melody staff.

2nd Verse (A) (G) (A)

Wom - an so wear - y, the sweet cause in vain.

Full Full Full

Full Full Full

The 2nd Verse begins with the vocal melody and lyrics "Wom - an so wear - y, the sweet cause in vain." Chord symbols (A), (G), and (A) are above the staff. The guitar parts include fret numbers and slurs. Performance markings include *sl.* (slide) and *Full* (full sound) above the final notes of the guitar melody.





8va-----

sl A.H. Full Full 1/2 P Full P H P P

steady gliss. semi-harm. grad. bend Full Full 1/2 P Full P H P P

(15) 15 5 17 17 20 17 20 17 20 17 19 19 17 20 17 20 17

8va-----

Full Full Full Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full Full Full Full

19 20 19 20 19 20 19 20 19 20 19 17 19 17 20 17 20

8va-----

Cry on, gui - tar. Full Full Full Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full Full Full Full

20 17 19 20 19 20 19 20 19 20 19 17 19 17 20 17 20

8va-----

Well, I --- Full Full Full Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full Full Full Full

19 19 19 19 19 20 19 19 17 17 17 17

Fdbk. pitch: C

3rd Verse  
N.C.(A)

(G)

3

3

(A)

think I'll go turn my-self off— and uh, uh, huh! go on— down— Huh!

Full Full Full Full

*mf* *sl.* *sl.* *sl.*

5 7 9 7 3 5 7 5 7 5 6 7 0 0 (0)

*sl.* *sl.* *sl.*

[illegible][illegible]

(G) (D) (C) (G)

mu - sic, I wish I could ca - ress and - a kiss, kiss

(A) (G)

Man - ic De - pres - sion is a frus - trat - ing mess!

(A)

Oo, ah! Dig,

ow!

*f*

Full

Full

Full

Full

Full

Full

Full

P

Mu - sic, sweet mu - sic, sweet mu - sic, sweet mu - sic, ah!

Full

Full

Full

Full

Full

sl.

P

sl.

Full

Full

Full

Full

Full

P

grad. bend



mu - sic, yeah!\_ Do.\_\_\_\_\_

Full

hold bend

Full

Oo,\_\_\_\_\_ oo.\_\_\_\_\_

Full

Full

Full

hold bend

Full

hold bend

Full

hold bend

Full

Free time

sl.

rake

rit.

1/2

ff let ring

Hmm, hmm, hmm. De - press... (Tongue clicks)

Fdbk.

poco accel.

cymbal roll

pitch: G

\*Flick toggle switch between neck & middle pickups, sounding fdbk. pitch at specified rhythm.

As Recorded by The Jimi Hendrix Experience  
(From the album ARE YOU EXPERIENCED/Reprise Records)

**As Recorded by The Jimi Hendrix Experience**  
(From the album ARE YOU EXPERIENCED/Reprise Records)

**Moderate Rock** ♩ = 152

**Triplet feel** ()

Intro N.C.

(A7)

Intro

The image shows the musical score for the introduction of 'The Sound of Silence' by Simon & Garfunkel. It features a single staff in bass clef with a 3/4 time signature. The key signature has one sharp (F#). The melody begins with a quarter note G2, followed by a quarter note A2 with a sharp sign, then a quarter note B2. After a whole rest, the melody continues with a quarter note G2, a quarter note A2 with a sharp sign, and a quarter note B2. The final measure contains a beamed eighth-note pair (G2, A2 with a sharp sign) followed by a beamed eighth-note pair (B2, A2 with a sharp sign). A dynamic marking of *f* (forte) is placed below the first measure. Below the staff, a guitar tablature is provided, showing the fret numbers for the bass and treble strings. The bass line consists of the notes 5, 6, 7, 5, 4, 3, 2, 1, 2, 3, 4, 5. The treble line consists of the notes 5, 6, 7, 5, 4, 3, 2, 1, 2, 3, 4, 5.

*f*

5 6 7 5 4 3 2 1 2 3 4 5

5 6 7 5 4 3 2 1 2 3 4 5

1st, 3rd Verses

§ N.C.(A)

(G)

(A7)

soul...

(A7)

soul...

1.

7 5 7 5 | 0 7 5 7 5 | 0 7 5 7 5 | 0 7 5 7 5 :

Musical notation for the bass line of "The Sound of Silence". The notation is written on a single staff with a bass clef. The key signature has one flat (B-flat). The melody consists of the following notes: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110, G-110, F-110

[illegible]

2nd time to Coda

$$\Phi \quad (A7)$$

(G) END OF MELODY

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2nd Verse

(A)

(G)

2. Wom - an so wear - y...

(A)

(E)

(G)

(D)

(C)

(G)

(A)

(G)

Guitar solo  
N.C.

N.C.

*Play 5 times*

*D.S. (w/repeat) al Coda*

3. Well I

Coda



N.C.

N.C.

*Play 3 times*

(A)

Freely

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*Words and Music by Jimi Hendrix*

Full

[illegible]





[illegible]

(8va)-----

6 6 5 5 5 3

19 17 19 17 17 19 20 19 17 19 17 17 20 20 17 19 20 (17) 20 17 19 (19) 17 19 17 20 (20) 17 20 17 20

(8va)-----

*loco*

*let ring*-----

*let ring*-----

*sl.*

*sl.*

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a 'Full' dynamic marking and a dashed line indicating a breath or phrasing mark. The melody includes various rhythmic values, including eighth and sixteenth notes, and rests. The bottom system features a bass clef and a key signature of one flat. The bass line is written on a single staff, starting with a 'Full' dynamic marking and a dashed line indicating a breath or phrasing mark. The bass line includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is marked with 'sl.' (sustained) at the end of both systems.



The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the second measure of the bass line. The third system contains the final two measures of the melody and the third measure of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The lyrics 'The Rose Tree' are written below the bass line.

The musical score for 'The Wind' by John Williams is presented on a single staff with a treble clef. The piece is in 4/4 time and consists of 17 measures. The notation includes various musical elements such as triplets, sixteenth notes, and dynamic markings like 'Full' and 'P' (piano). The score is divided into three systems. The first system contains measures 1 through 6, the second system contains measures 7 through 12, and the third system contains measures 13 through 17. The piece concludes with a final measure marked with a double bar line.

8va-

Full

Full

Full

Full

20 19

20

20 (20) (19)

19

20

20 19

20

20 20 20

17

The image shows a musical score for the song "The Wind" by Gustav Mahler. It consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef, and the piano accompaniment is written in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like "Full" and "sl." (sforzando). The vocal line starts with a "8va" marking, indicating an octave higher. The piano accompaniment features a series of chords and single notes, with some measures marked with "20" and "19". The score is presented in a clean, black-and-white format.

# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

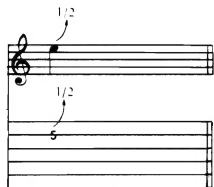
5th string, 3rd fret

1st string, 15th fret,  
2nd string, 15th fret,  
played together

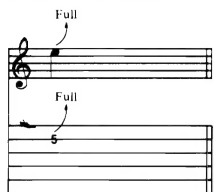
an open E chord

## Definitions for Special Guitar Notation

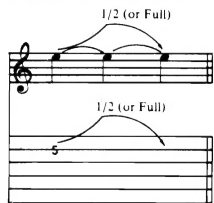
**BEND:** Strike the note and bend up 1/2 step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



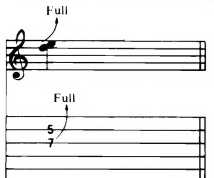
**PRE-BEND:** Bend the note up 1/2 (or whole) step, then strike it.



**PRE-BEND AND RELEASE:** Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



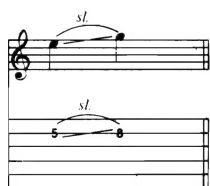
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



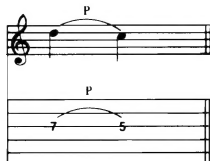
**SLIDE:** Same as above, except the second note is struck.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



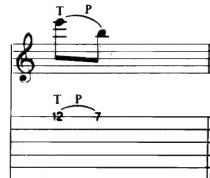
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



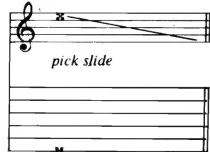
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



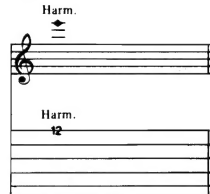
**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



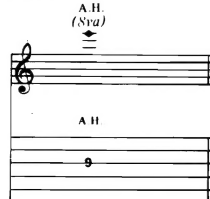
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.

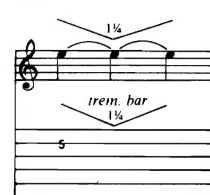


**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

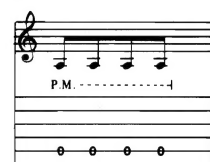


A.H. pitch: E

**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



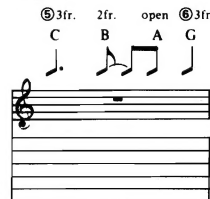
**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



# PERFORMANCE

## MANIC DEPRESSION

This month we're administering a triple dose of "Manic Depression": the original, a complete version from Jimi Hendrix (from the album *Are You Experienced*); the guitar solo from King's X's live version on their album *Dogman*; and Jeff Beck's solo from the album *Stone Free—A Tribute to Jimi Hendrix*. We'll focus on just the solos here, providing you a comparative look at how one song influenced two musicians as diverse as Jeff Beck and Ty Tabor, and how they each paid homage to their common hero.

The feel of "Manic Depression" is a swing three, which you don't see too often. That means it's in 3/4 time and the eighth notes are swung. Notice the key is A minor, though there are plenty of C# 's to be found, both in the vocal and guitar parts. This creates a sort of modal ambiguity, and Jimi uses it to good effect; the feel is bouncy, but the subject matter is somber, the metaphor (remember the song's title) carrying over into the harmony (minor v. major) as well.

Jimi's solo has very little melodic content. It consists primarily of held unison bends and rapid flurries of slurred notes, whether tapped or hammered and pulled. The first eight bars are a series of ascending unison bends, culminating in bar 9 with an extended major-second bend on the high C. This C is then milked for four additional bars through bends and feedback. This is really the signature of the solo, and the only part that both Jeff Beck and Ty Tabor recreate in their own solos.

The next eight bars find Jimi ripping into A pentatonic minor (A C D E G) ideas in fifth, eighth, and 12th positions. Notice the rhythmic variation in just the first five bars. Eighth-note triplets work themselves into faster divisions of 16th notes and 16th-note triplets. Virtually every figure has some sort of slur device: a hammer-on, pull-off, slide, or bend. The rapid change of direction in the line is what gives the passage a caroming, non-melodic quality.

The next five bars (21-26) have a narrower melodic range, and the overall feeling is that of flies buzzing against the sunroof—notes trying to escape ever upward, falling back momentarily, and going up against it all over again.

The first eight bars of Jeff Beck's solo are essentially a note-for-note cop of Hendrix's. That's where the resemblance ends, though. Beck works the lower register of the neck in bars 11-20, protracting the dramatic build. At bar 21, he arrives at fifth

position, where Hendrix performs the meat of his own solo. Beck, the master phraser, builds slowly, first working with the swing eighths and applying only subtle shadings with the bar and some left-hand bends. At bar 26, we're treated to our first bona fide technique: a series of tapped bends in fifth position. Notice the footnote telling you to bend with the left hand while your right hand holds the tap. This leads into the tapped sextuplet passage in bars 29-30. Activity-wise, this is the climax of the solo; everything that follows is more restrained. The last burst of intensity comes in the doublestops in bars 35-36. Beck balances the solo by playing the remaining bars with the same figures heard in the section immediately following the unison doublestops. Oddly, these low-note, rhythmically sane parts are the gutsiest and most effective parts of the solo. This is in high contrast to our next offering from King's X's Ty Tabor.

Ty Tabor's solo is a relentless, high-intensity assault beginning immediately after the signature unison doublestops. Actually, he begins his salvo *during* the doublestop figures, because he never lets go of the last one. Ty's take is the most modern (obviously) of the three, incorporating the fluid passage work (bars 21-24) we've come to expect from modern-day guitar heroes. Which is not to say that Ty's solo is in any way predictable. On the contrary, this solo is a virtuosic explosion of inspiration. Remember as you listen to this that it's *live*. Improvising over a Jimi Hendrix tune in a swing-three feel is a pretty daunting order but Ty is fearless, suffusing his solo with equal parts technique, abandon and humor.

Ty shoots his wad immediately—as opposed to Beck and Hendrix—playing in 17th position and executing his most complicated runs first. Harmonically, he obliterates any pentatonic minor trappings by playing copious amounts of B's. This creates a more linear, less boxy sound. He settles down in bar 26, grooving on the swing eighths that characterize the song's opening riff.

Ty improvises in seventh position at bar 34, but it's a slur blur. Here he does stick to the A minor pentatonic scale (A C D E G), but this is pretty academic, considering the speed and fury at which the notes come. Ty creates a nifty loopy sound in the tapped eighth-note triplet beginning in bar 39. This figure serves as a bridge to bring him back to 17th position where Ty finishes off—much as he started—with wailing doublestop bends. —Jon Chappell

## PUSH COMES TO SHOVE

Eddie exhibits some wonderful tonal variety that seems to take its cue from Mark Knopfler. The song opens with doublestop sixths that creep in and out via volume swells. Eddie then goes into a distorted, scratchy rhythm sound, beginning at Rhythm Figure 1 and continuing through the verses.

At the pre-chorus, Eddie introduces a flange that is wide enough to drive a truck through. There's also a fast chorus or vibrato effect, heard especially well under David Lee's lyric "same." The single-note figure that follows is especially Knopfleresque, if only in tone more than technique. Listen to the shimmering, pickups-out-of-phase sound Eddie gets in the two bars before the chorus. The song has modulated to D minor (though it's temporary, so the key signature doesn't reflect it), and Eddie plays in 10th-position D minor for this part. Look at the figure on beat 3, one bar after Rhythm Figure 4. What chord does that outline? It's a C7 in the second inversion (lowest note=G) and it fits perfectly over the C/B $\flat$  in the rhythm.

At 2:30 the solo begins, and Eddie kicks it off with a trademark Van Halenism: simultaneous right- and left-hand techniques. The figure is rhythmically simple but technically complex. To be rhythmically precise with two-handed techniques takes considerable control. Eddie follows his lyrical opening phrase with four bars of notey bursts over an A minor tonality. Don't hurt yourself on those wide stretches at bar 3!

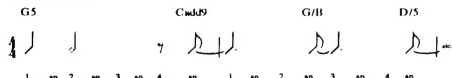
Bar 5 finds Eddie in fifth position leading off the first two ascending figures with timed rakes. These may require some practice to execute precisely. Bars 8-9 have Eddie slip-pin' some o' dem blues in there; the bend on bar 8, beat 4 is especially soulful.

Harmonically, this solo is adventurous for Eddie. The chromaticism heard in bars 3 and 4 lends a modern, almost jazzy sound to the line. Eddie delivers a series of choppy phrased lines in bars 10-12 before launching a long, three-bar note shower at bar 13. The jazzy chords (B $\flat$ , F/B $\flat$ , C/B $\flat$ ), and seamless, scalar lines recall one of Eddie's heroes, Allan Holdsworth. What make the line even jazzier are the B $\flat$ 's in the lead against the B $\natural$ 's in the rhythm. Eddie "corrects" this in bar 14, but the melodic shape assumes a jazz-like contour. Eddie maintains this shape through the end of the solo, adding a bluesy twist on the final figure in bar 16, beat 2 —Jon Chappell

# NOTES

## YOU SHOOK ME ALL NIGHT LONG

This song is made up primarily of first-position chords and accentuations on the upbeat, both trademarks of AC/DC. In the verse rhythm figure (Rhythm Figure 1), the upbeat of 4 is accentuated in two consecutive bars:



In the chorus (Rhy. Fig. 2A), the accents are similar (example below is simplified slightly):



Notice how the second bar of this example features the accentuation on the upbeat of 2 as well as on the upbeat of 4. To get a grip on this, tap out even quarters, reciting, "1,2,3,4"; then add the upbeats, reciting, "1 an 2 an 3 an 4 an...." Count evenly and punch the chords (Cadd9, G/B, D5) on the appropriate upbeats. This type of chord movement (Cadd9 to G/B) can be found in a bunch of other songs, including "White Room," "Tales of Brave Ulysses" and "Badge" by Cream, "Can't Find My Way Home" by Blind Faith, and "Life's Been Good" by Joe Walsh.

The rhythm figures behind the solo accentuate the upbeat even greater, leaving dead spots between the chord hits; this adds tension to the solo and sets up the great release into bar 6 as the chords ring. Angus uses G pentatonic minor (G B $\flat$  C D F G) and a touch of G pentatonic major (G A B D E G) for his solo, starting in position III and moving up to VI, VIII, and XV position. Try to capture his feeling of aggressive, energetic spontaneity, emulating his great wide vibrato. Angus recorded this solo on a Gibson SG through a Marshall amp. —*Andy Aledort*

## HEARTBREAKER

The tune begins with the signature riff (Riff A), which is doubled by the bass after the first two bars. In the verses, the rhythm guitar (which is doubled by a second rhythm guitar) is very sparse, leaving room for John Paul Jones' big bass chords. At the end of the first verse, notice the change to 5/4 to accommodate the syncopated figure.

In the bridge, the signature riff is played over the three different chords, modulating in whole steps from C to D to E. The guitar and bass are playing virtually the same thing until the seventh bar, where the rhythm guitar

breaks into chords and the bass plays a descending line, a staple of '60s British rock. These are joined by a short, single-line guitar part which plays off Robert Plant's vocals.

The solo guitar section begins with Page using pull-offs on the G and D strings, and the repeated riff utilizes the bending of the G string from behind the nut; use the first three fingers of your picking hand to pull the string towards you (without pulling it out of the slot). This section is labeled "Very freely," so there is no strict rhythm; use the rhythm notation only as a guide to the phrasing. This solo (and the next solo) is based on A pentatonic minor, A pentatonic major, A blues, and A Dorian (all with the use of passing tones).

In the double-time section, notice the artificial harmonics Page uses to spice up the rhythm guitar before moving into a line that is half played in harmony. The solo in this section is full of classic Jimmy Page riffs, such as the repeated figure in bar 9. In bar 16, the lead guitar and the two rhythm guitars are playing very simple parts, creating a very dense sound. Notice the bar of 6/4 preceding the final verse. At the end of this verse, watch out for the changes to 7/4 and 5/4 to accommodate the repeating of the syncopated figure.

—*Andy Aledort*

## KILLER QUEEN

Consider this a crash course on great songwriting, arranging, production and then some. Brian May's sound and approach are so unique you're bound to be turned on to new ideas. Try to fully digest this transcription, not only for the tasty guitar parts but also for the chord movement (heavily influenced by classical composition), melody, lyrics, and of course Queen's usual vocal extravagance.

I suggest playing the rhythm part tightly and unaggressively, since the song is so vocally oriented and uses more piano than guitar. The voicings given here are big and full to compensate for a possible lack of piano. If you find the chords sound too heavy, try revoicing, limiting yourself to the upper four strings. Incidentally, take a look at the strong dominant function (V chord) throughout the song. From bar 10 you see G7 resolving the Cm, B $\flat$  to E $\flat$ , D7 to Gm, F to B $\flat$  and so on. Hence the term known in classical analysis as "secondary dominant function." This is why so many chord changes work so well though they stray far from the loosely based C minor key signature.

When the solo section opens up to three solo guitars, check out May's tasteful arranging chops. These harmonies are carefully

composed and can teach you about polyphonic writing and good voice-leading, which you can apply to your own musical situations. Try getting your hands on a multi-track tape recorder and put it all together. Riff A can be performed as it has been arranged, for one guitar, or the way Brian May recorded it with two guitars sharing the riff (separated by the pull-offs).

—*Kenn Chipkin*

## HARD TO HANDLE

The Black Crowes have taken this Otis Redding r&b classic and fashioned it into a Black Crowes classic—making it a classic classic (is that legal?). This was the song, along with "Jealous Again," "Twice as Hard," and "She Talks to Angels," that made *Shake Your Money Maker* a multi-platinum phenomenon and the Crowes a modern roots-rock sensation.

The song's open-tuned guitars and concise, riff-based figures immediately bring to mind Keith Richards and The Rolling Stones, who of course were profoundly influenced by the Otises (Redding & Rush) and other r&b greats of the time. Here the opening riff is doubled by acoustic piano, lending a rollicking, New Orleans flavor to the sound. Listen to the organ parts as well; the Crowes have combined the traditional sounds of a Leslie-drenched organ and New Orleans piano with Marshall-driven guitars to concoct a roots-rock-cum-crunch gumbo.

The texture throughout the song is uniform: a series of dense doublings of guitars and rhythm-section instruments with no independent fills creeping through the holes to grab the spotlight. This creates an opaque, wall-of-sound effect. The rhythm guitar is largely 16th-note doublestops punctuated by three- and four-note power chords. The last four bars of each chorus (two bars in the case of the first chorus) feature an overdubbed slide guitar for additional texture.

The solo begins in seventh-position B pentatonic blues (B D E F $\sharp$  A), with inclusions of the sixth (G $\sharp$ ), the major third (D $\sharp$ ), and the second (C $\sharp$ ). Theory wonks will recognize these intervals as the missing links to the Mixolydian mode, and indeed, the resulting sound is Mixolydian with an added flat third (B C $\sharp$  D D $\sharp$  E F $\sharp$  G $\sharp$  A). There is a shift to fourth position at bar 4, but then it's back up to seventh for some expressive whole-step bends on the high A's. The solo ends in 15th position with a series of bent E's and A's. This lick is especially satisfying because rather than being merely a tremolo effect between two strings, as is typical for this figure, it's melodic—the perfect end to a lyrically bluesy solo.